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Abyssinia, and the latter to Nubia. So also with the *mimusops Schimper*, of which both the fruit and leaves have been found at Kahun, and which now only occurs in Central Africa and in Abyssinia.—AMELIA B. EDWARDS, in *Academy*, Nov. 1.

W. M. FLINDERS PETRIE. *Historical Scarabs*: a series of drawings from the principal collections. London; David Nutt.

Mr. Petrie's new volume, though of only 68 pages, contains the portraits of no less than 2,220 historical scarabs, admirably drawn in facsimile by the author. *To the outsider*, as Mr. Petrie says, *probably all styles look alike, as foreigners do to a stranger; but to an accustomed eye the specialties of each dynasty, and even of separate reigns, are very clear.* These specialties are various. Materials, glazes, colors, sizes, subjects, treatment, differ with the tastes and methods of the time; and all these factors have to be taken into the account when it is a question of either classifying a collection or determining the age of a specimen. Even royal scarabs are not necessarily dated to the reign of the king with whose name and titles they are engraved. There were such things as re-issues; and, without some knowledge of the phases of the scarab-maker's art from the III to the XXX dynasty, it is impossible to distinguish between a contemporary example and one of these later reproductions.

Scarab-art, like all the arts of ancient Egypt, had its decadences and renaissances. It was at its best under the Pharaohs of the XVIII dynasty; but it betrays no sign of archaism when we first make its acquaintance in the time of the very ancient kings of the III and IV dynasties. The scarabs of that remote period are actually better cut, made of finer pottery, and coated with a more imperishable glaze, than those of many a more recent epoch. At the same time, no art was more fluctuating. The scarabs of Khufu, of which Mr. Petrie gives eight examples, show a greater firmness and amplitude of style than those of the III-dynasty kings; while the scarabs of Khafra, his immediate successor, are inferior as regards both glaze and execution. With the VI dynasty, there comes an extraordinary change of style, beginning with Pepi Neferkara, sixth king of that line.

This change is apparently an archaistic revival of some very early school of which we at present know nothing. The cutting is coarse; the hieroglyphs are rude, yet feeble; the style is intentionally barbaric. *Se Ra*, "son of Ra," as a royal title, now makes its first appearance in scarab-art; and the scroll, of which only two previous examples are noted, begins to assume importance as a border pattern. It is confined, however, to the sides, dividing the field of the scarab into three parts, the centre division containing the name and titles of the king. It is not till the time of the XII dynasty that we find the scroll carried round as a continuous ornament.

The archaism of the VI dynasty becomes yet more pronounced from the VII to the X dynasties, when the degradation of the hieroglyphic forms is greater than at any subsequent time. To this archaic period, which extends over six dynasties, belongs a class of scarabs fascinating to collectors, namely, "private scarabs" inscribed with the names and offices of private individuals. Of these Mr. Petrie gives about 120 examples.

Something of the broader style of the Khufu school reappears under the earlier Pharaohs of the XII dynasty, speedily followed by a reversion to the archaic fashion, which continues in favor with more or less modification till the beginning of the XVIII dynasty. With the advent of this great line of kings, scarab-cutting rises suddenly to the level of a fine art. Figure-subjects abound; and inscriptions, instead of containing only names and titles, record important historical events. The former series may be likened to gems, and the latter to medals. The king as a human-headed sphinx, now couchant, now passant, now trampling on a prostrate Asiatic; the king as a bull, typifying strength and valor; the king seated in the bark of Ra; the king crowned, sceptered and enthroned; the king on foot, grasping an enemy by the hair and about to deal the death-blow with his scimitar; the king in his chariot, driving over the fallen foe; the king as a mighty hunter, pursuing the antelope with bended bow or holding up the struggling lion by the tail—these, and such as these, are the favorite subjects of scarab-art in the time of the third Thothmes, and of the second and third Amenhotep. To the reign of Amenhotep III belong the yellow, violet, red, chocolate, and other brilliantly colored glazes which are found on the scarabs of no other period, and of which, by the way, there are some remarkable examples in the Abbott collection, now the property of the New York Historical Society. One large scarab (inscribed, if I remember rightly, with the marriage-text) struck me as unique, the glaze being of the peculiar and brilliant blue of the cornflower, and the hieroglyphs in white.

From the XVIII dynasty, scarab-art enters upon its long decadence, broken by occasional revivals, and finally expires with the last Pharaoh of the last native dynasty.

Mr. Petrie says (p. 9): *It is not usually known that all the brown scarabs (which are a majority) have originally been green-glazed; while all the white ones, excepting possibly some of Amenhotep III, have been originally blue. There are also the white and grey ones without any glaze remaining, which have been either blue or green. The evidences for these transformations are innumerable in the half-way stages, not only on scarabs, but also on ushabtis. That the cowroid-shaped amulets with a rope-border decoration on the back certainly belong to the Hyksos period, and can be fixed to any other but rarely, is so important a piece of information that one would like to know by what steps Mr. Petrie has arrived at this conclusion. He says,*

also, that he has been *assured that all the scroll-border scarabs come from Abydos*. This is extremely curious, if true, seeing that these little objects form almost the only continuous monumental links between the VI and XI dynasties. To him is due the discovery of "double-reading" scarabs; *i. e.*, of scarabs inscribed with hieroglyphic anagrams composed of two names having one or more signs in common. Of these, and of the re-issues of scarabs inscribed with the names of earlier kings but produced under later reigns, Mr. Petrie gives some useful examples.

Enough has been said to show that *Historical Scarabs* is invaluable as a standard of comparison, and as a guide to the study of a very fascinating branch of Egyptian archaeology. One has but to note the confusion which reigns in the scarab-cases of most provincial museums at home and abroad to estimate its value to curators.

It is impossible to say too much in praise of the exquisite skill with which Mr. Petrie has drawn these 2,220 scarabs, reproducing every beauty, every blemish, and even every fracture as it stands. Photography could not render them more faithfully. Each is given of exactly the size of the original, and to each is appended a brief indication of its material and color.—AMELIA B. EDWARDS, in *Academy*, July 19.

S. ROCHEBLAVE. *Essai sur le Comte de Caylus*. L'Homme—L'Artiste—L'Antiquaire. 8vo, pp. xv, 384. Paris, 1889; Hachette.

German writers, like Stark (*Handbuch der Archäologie der Kunst*), have long since recognized the important position held by the Comte de Caylus in the renaissance of archæologic study, but this work is the first attempt to place before us the interesting personality of the many-sided man who was in various ways Winckelmann's predecessor, and whose methods are thought by some to be "almost more in conformity with the general currents of modern science than the inspiration and eye of genius of a Winckelmann" (Stark, p. 366).

Caylus was born in 1692 and died in 1765, the year after Winckelmann published his *Histoire de l'Art*, the year before his *Monumenti antichii inediti*. He served brilliantly in the army in his early youth, and when peace brought his career to an abrupt close he travelled in Italy and through the east. Shortly after 1730, having settled in Paris, he began his activity as an artist. He became the promoter of the *Académie Royale*, shortly after 1731, when it elected him a member, and was soon recognized as the protector and educator of promising artists. By his desire to assist in the renovation of art, he was led to the study of ancient art first from a technical and then from an artistic standpoint. In 1742, when he was elected to the *Académie des Inscriptions*, he commenced to study antiquity as an antiquarian, and, beginning in 1749, he read before the society more than fifty memoirs. In the meantime, he had become